

The Beatles

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EDITORIAL

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Editor: JOHNNY DEAN

Beatles Book Photographer:

LESLIE BRYCE, A.I.B.P., A.R.P.S.

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Hi!

I HAVE BEEN READING YOUR LETTERS very carefully recently and I have noticed that there are certain important questions that you want answered. So I put it to the Beatles that they should answer to these questions and not just let any writer or disc-jockey anywhere in the world dream up his own reasons for what they do. They agreed and so Frederick James started off by asking John, Paul, George and Ringo the question that occurs most frequently in the mail: "Why haven't the Beatles fixed another concert tour?" They gave him some very frank reasons, and what they said is printed in this issue.

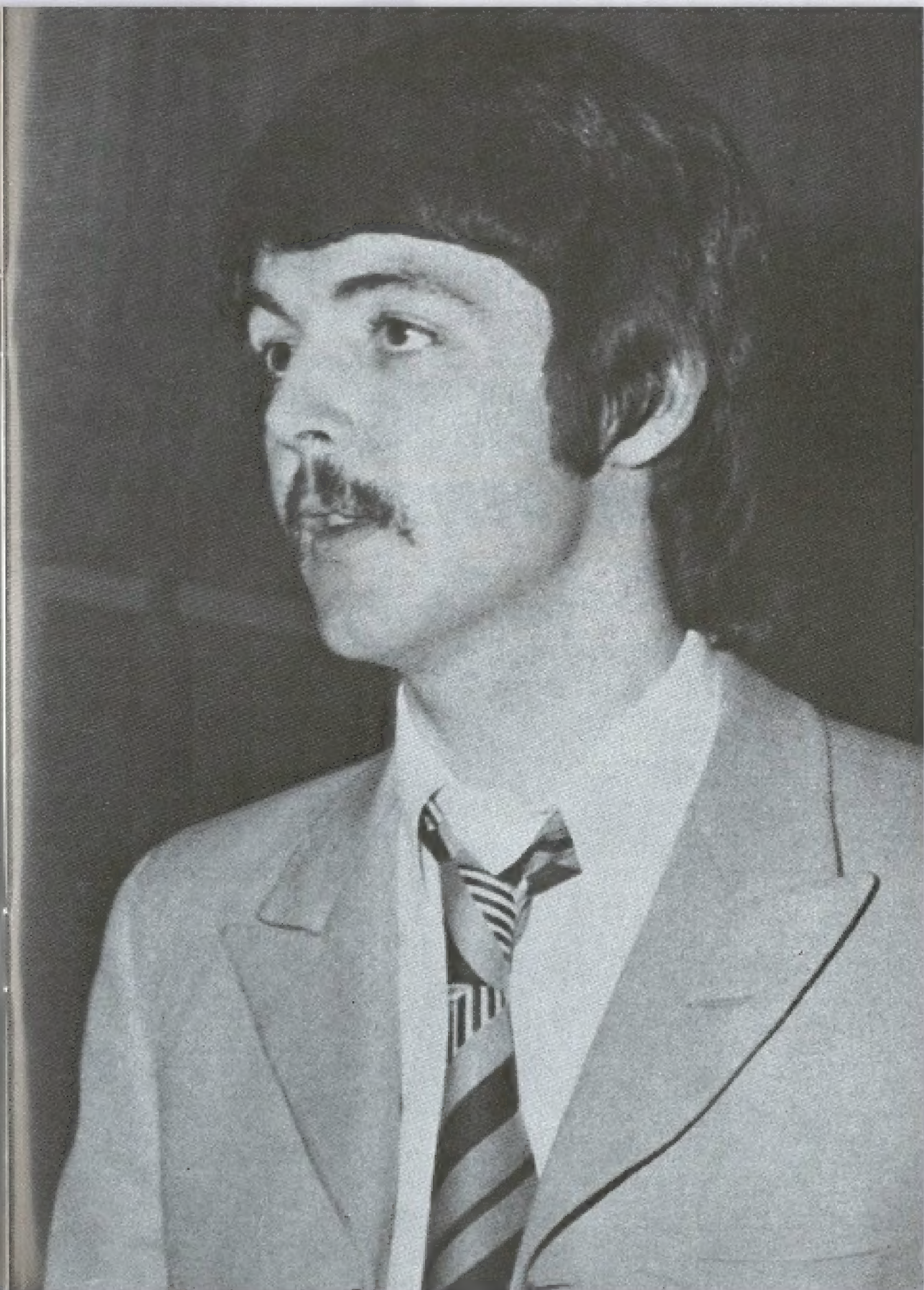
THERE ARE OTHER IMPORTANT CHANGES in this month's Beatles Book, which are going to continue from now on. The boys and Brian Epstein feel that almost all of the photographs in every issue from now on should be bang up-to-date and taken within a couple of weeks of publication. So, as you can see from looking at the photographs on these pages, we're doing just that. They've certainly changed a great deal from the early Beatles back in 1962 and '63, or even, for that matter, the Beatles of '64, '65 and early '66. We've told you that they've all grown moustaches of various shapes and sizes and the photos in this issue are the most recent you will see in any publication.

I'VE VISITED THEM several times in the studio recently, and they're working tremendously hard on their new album. Just to give you an idea: they have spent every weekday night in E.M.I.'s No. 2 studio for the past six weeks, at the time of going to press, and they told me that they would go on with these all-night sessions until every track was exactly as they wanted it. On some evenings not all of the Beatles had to be in the studio. Once Ringo has finished his drumming on a particular song, he could easily stay at home, but none of them want to relax or stay away from any session. They all want to be part of every new song. Which is one good reason why the next album should contain the best Beatles songs ever.

SEE YOU NEXT MONTH.

Johnny Dean Editor.

Paul favours large multi-coloured ties for recording sessions these days.





THE OFFICIAL *Beatles* FAN CLUB

Joint National Secretaries:
**FREDA KELLY and
ANNE COLLINGHAM**

Club Postal Address:
**THE OFFICIAL
BEATLES FAN CLUB,
P.O. BOX No. 1AP,
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Club Telephone Number:
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APRIL NEWSLETTER

DEAR BEATLE PEOPLE,

READERS' SHORT STORIES: This month sees the introduction of a New Style Newsletter which means that the short stories we asked you to send in for publication on these pages will now appear in the LETTERS FROM BEATLE PEOPLE section of the Monthly Book starting with the May issue. What's more one lucky letter-writer will win a very special prize every month—A FREE COPY OF EVERY FUTURE BEATLES BOOK!

BEATLE BITS: Beatles hoping to acquire their own private recording studio at a secret location in central London. There they'll work on new numbers, rehearse material and put it on tape . . . Byrds were visitors to Beatles recording session at EMI the night they arrived in London . . . John hated his passport photograph so much that he tore it up and had a new picture taken . . . Anxious to see the first finished version of The Beatles' "Penny Lane" and "Strawberry Fields Forever", Paul attended a special screening at seven o'clock in the morning! . . . Birthday telegrams for George included one from Moscow . . . Beatles are regular box-seat customers at Saville Theatre Sunday concerts in London's West End . . . Paul's dog Martha NOT an appreciative fan of her master's trumpet playing! . . . World Première of United Artists' "How I Won The War" planned in London's West End in June or July . . . John's great interest in all things antique seems to be as strong as ever. When the Beatles were down in Kent filming TV sequences at Sevenoaks John took time out to buy a very old theatre poster—and he's basing a new song on the wording of it . . . "The Beatle Girls", a new LP album on the United Artists label has nothing to do with Cyn, Maureen and Pattie. Actually it's a programme of recordings like "Eleanor Rigby", "Michelle" and "Anna" made by The George Martin Orchestra.

FAN CLUB NOTES: Beatle Person JOSEPHINE RANGLES hitch-hiked all the way from her Coventry hometown to Wavertree in Liverpool to take a photograph of the now-legendary Penny Lane BUT other souvenir hunters got there first and removed the heavy iron street signs! So there was nothing but the barber's shop to identify the famous Penny Lane! Apparently the authorities are wondering how long it will be before the wall around the boundaries of Strawberry Fields, Woolton, is removed brick by brick! . . . At St. Anne's Church, Woodplumpton, Near Preston in Lancs. Beatle Person MARION BARNETT discovered the grave of someone named Margaret Eleanor Rigby who had died in August

1918. Her sister took a photograph of the gravestone . . . Japanese Beatle Person SHIGEKE MASUNAGA, working in New York as a nanny, phoned the Fan Club to talk about Paul... From J. R. WOODHAM of Westcliff-on-Sea I've had a letter saying that his granddaughter's name is Penny Lane. And Penny was born on February 17—the day The Beatles released their "Penny Lane" single! . . . NEW AREA SECRETARY FOR RUTLAND is Betty Tewell, 5 Lyndan Road, Manton, Oakham, Rutland . . . NEW OVERSEAS BRANCH SECRETARY appointed this month is Jim Bismark Arke, P.O. Box X37, Fanti New Town, Kumasi, GHANA.

FAN CLUB SUBSCRIPTIONS: As most Beatle People will know, Fan Club Subscriptions for the 1967/1968 period are due for renewal quite soon—BUT DON'T SEND IN YOUR RENEWAL SUBSCRIPTION UNTIL YOU HEAR FROM THE CLUB—AS USUAL SPECIAL RENEWAL FORMS WILL BE MAILED TO ALL CURRENT MEMBERS IN MAY, AND THAT'S THE TIME TO SEND IN YOUR POSTAL ORDER.

SUMMER NATIONAL NEWSLETTER: Last year's Club Newsletter—in the form of a special picture booklet with lots of colour pages—was very successful. So something similar WITH COMPLETELY NEW PHOTOGRAPHS—will be produced and mailed to all members in May. If you're not a member you should join within the next few weeks if you want to be sure of receiving your free copy of the 1967 Summer Newsletter magazine.

TARRAH FOR NOW,

Anna Barry
Joint National Secretary of The Official Beatles Fan Club.

Two neckerchiefed Beatles light up.



Q

WHY HAVEN'T THE BEATLES FIXED ANOTHER CONCERT TOUR?

A

A lot of rubbish has been talked on this topic and a lot of nonsense answers put forward. It's time you had the facts direct from source, so to speak. You're entitled to know the reasoning

behind The Beatles' decision to concentrate their 1967 activities on recording, making their third film and producing at least one TV "Special" of their own.

Six, even seven, years ago The Beatles worked in the beat clubs of Hamburg and Liverpool, where they put a great deal of effort into preparing a stage act which their public would enjoy. It wasn't all Rhythm & Blues or Rock 'n' Roll although much of their material was based upon their own interpretation of stuff they heard on American records. Their programme was punctuated by ballads, standards and hit songs taken from stage or screen musicals. Paul was the ballad specialist.

MORE GROUPS

Gradually the local scenes in Hamburg and Liverpool were filling up with more and more new groups. That's when John, Paul, George and Pete Best decided that the most effective way of making The Beatles' act different was to introduce as much original material as possible. The first Lennon-McCartney compositions were written, rehearsed and worked into their programmes.

At that time the group could only measure their own success by keeping an eye on club attendance figures. If the Beatles were packing in the crowds they were making more money for the club. If the club was making a better profit on Beatles nights the group would be asked back—at a higher fee. Basically The Beatles wanted to make better money and the way to do that was to gather appreciative audiences.

AT THE CAVERN IN LIVERPOOL AND AT THE STAR AND TOP TEN CLUBS IN HAMBURG THE BEATLES PLAYED TO CAPACITY CROWDS WHO REALLY WANTED TO HEAR THEIR MUSIC, LISTEN TO THEIR SINGING AND WATCH THEM WORK.

Beatlemania began to happen in 1963. The Beatles played their very last Cavern Club date in August of that year. Never again were they to appear in the comparatively intimate atmosphere of a club.

The size of the venues they appeared at increased to unprecedented proportions. From some of the largest cinemas and theatres in Britain they moved up to the stadiums of Australia and the baseball parks of America. The climax came on August 15 1965 when The Beatles opened their American tour before 60,000 people in New York's incredibly vast Shea Stadium.

IN A PLACE LIKE SHEA TRUE AUDIENCE

APPRECIATION OF ANY PERFORMANCE WAS OUT OF THE QUESTION. SOMEHOW THE AUDIENCE ITSELF WAS 50% OF THE SHOW—THE BANNERS, THE SCREAMING, THE WAVING, THE MASS EXCITEMENT LEAVING EVEN THE FINEST MICROPHONES AND LOUDSPEAKERS WITH THE IMPOSSIBLE TASK OF BRINGING TOGETHER 60,000 PEOPLE AND 4 PERFORMERS.

The point had been reached where, frankly, it didn't matter how many mistakes were made on stage because nobody was listening, nobody could hear. For The Beatles, all the challenge of gaining audience appreciation by improving their act had gone. Certainly Shea Stadium was an unforgettable experience for The Beatles. But, when all the banners had been ripped up and all the screams died into the night, The Beatles began to realise that actual contact between their music and their audiences was now out of the question.

The Beatles are perfectionists—they want to do everything to the best of their undoubted abilities. They are also tolerant men and readily admit that if 60,000 people pay cash to come to a show they should be allowed to behave as they like. So you won't hear a Beatle knocking the concert screamers. They know they have no right to knock them.

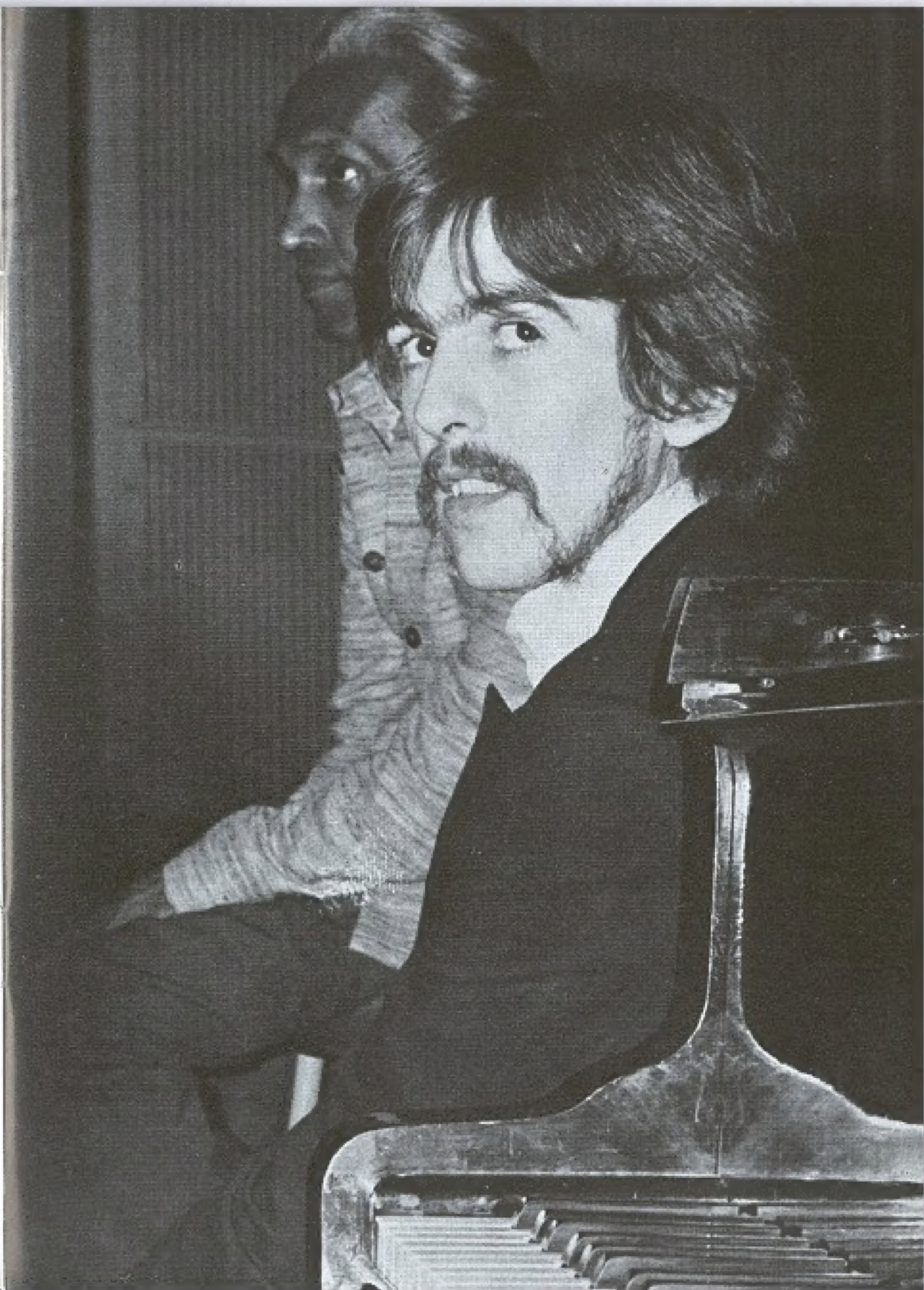
On the other hand The Beatles want their work to be heard at its best by those who want to hear it. And if that is impossible in huge concert halls and wide-open stadiums it IS possible on records. So John, Paul, George and Ringo will try to make musical progress just as they did when they introduced those very first Lennon-McCartney songs into their act. But, this time, it will be on each new single and each new album they make. And since records are made only of sound they'll do films and television shows to cover the visual side of things.

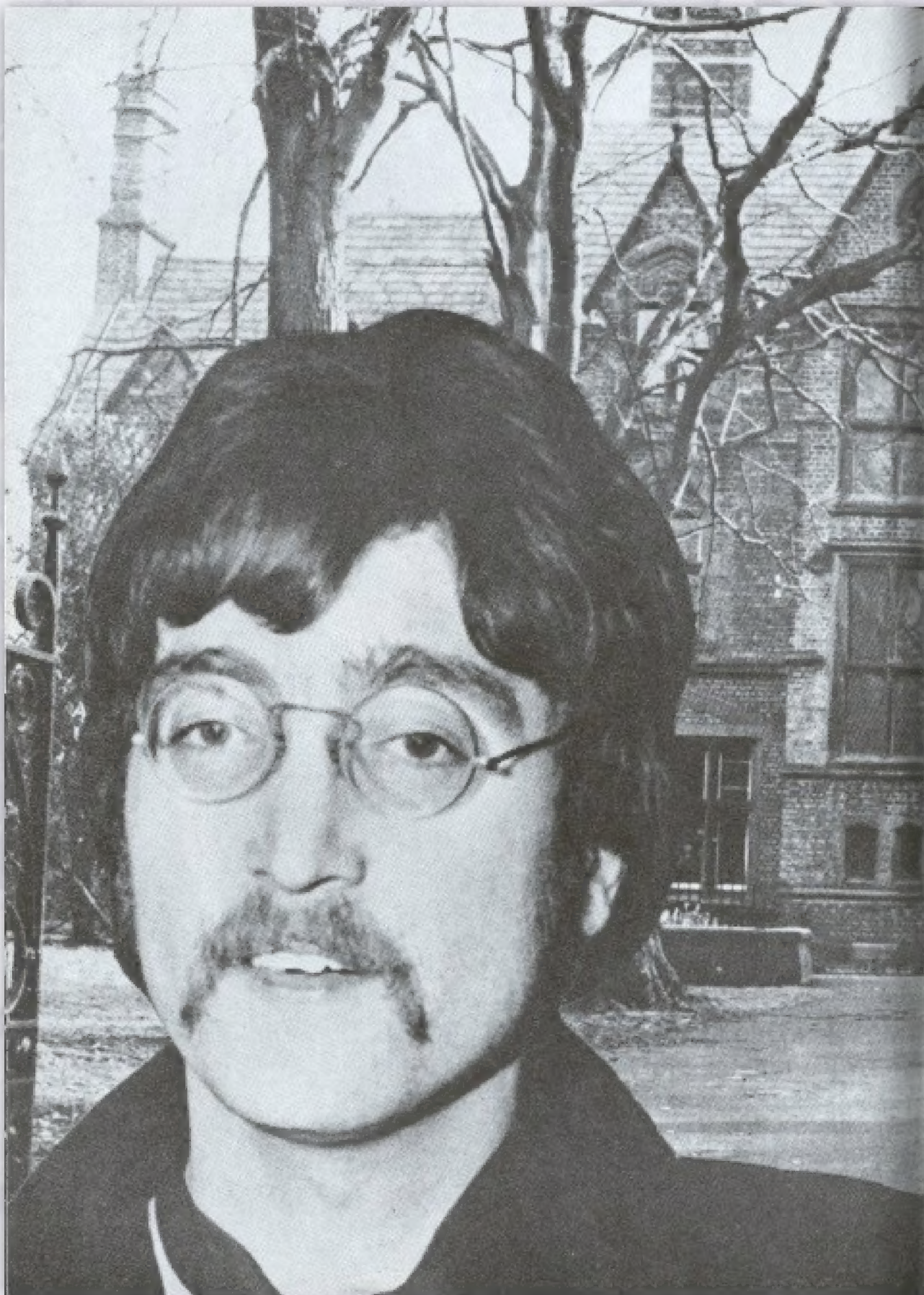
People pay cash to buy records—just as they pay to see concerts. So how they choose to listen to those records is their own affair. But at least The Beatles will know that everything has been done to make the standard of entertainment offered by each record as high as possible. The great effort and concentration which once went into their earliest beat club programmes is now going into the making of their first 1967 LP album.

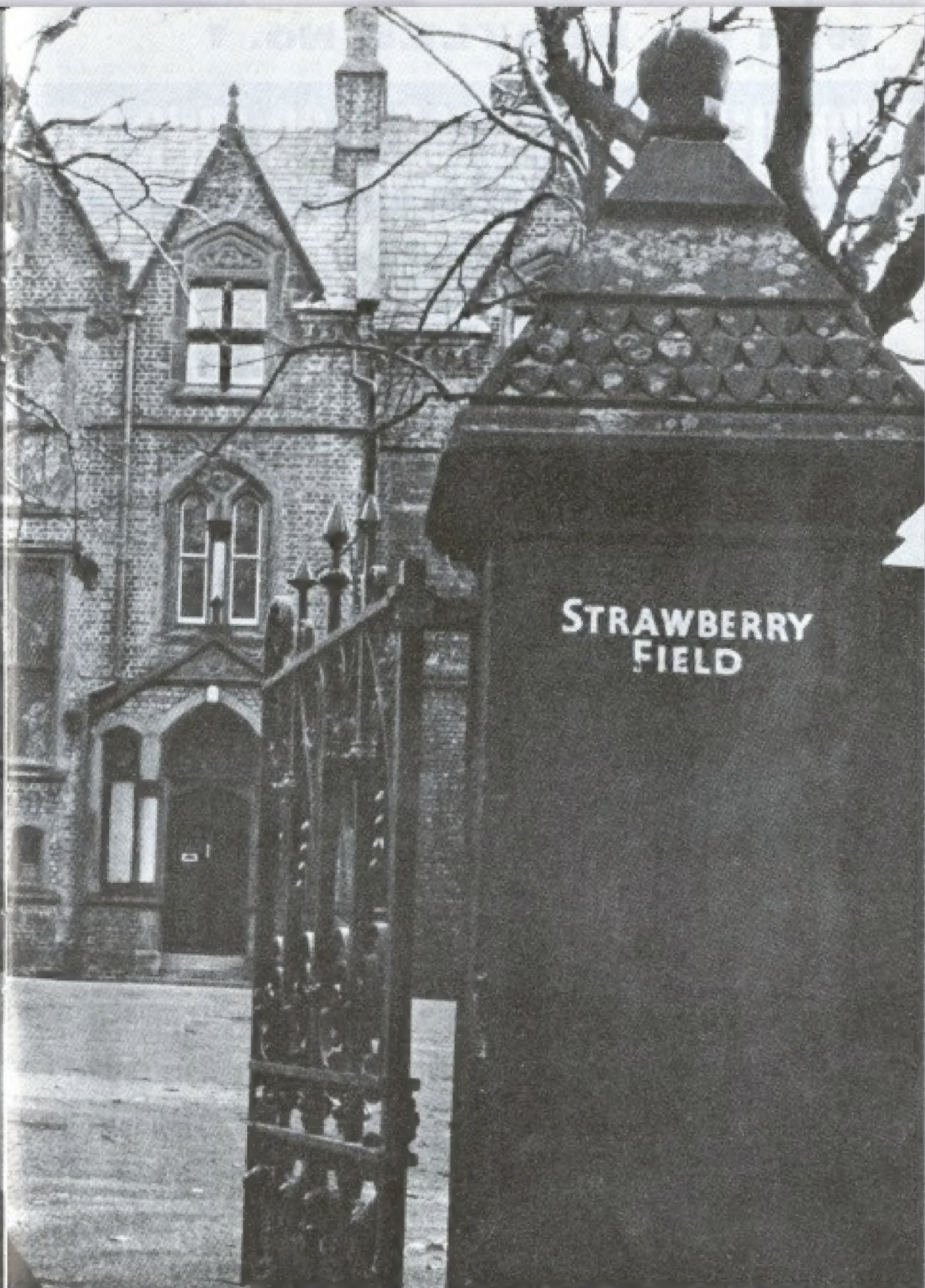
FREDERICK JAMES

*** EACH MONTH FREDERICK JAMES WILL TAKE AN IN-DEPTH LOOK AT A BEATLES TODAY TOPIC. YOUR OWN QUESTIONS WILL BE EXAMINED AND ANSWERED ON THIS PAGE.

The man behind George is Ravi Shankar's brother, over here on a visit.







With the **BEATLES** No. 1

RECORDING: WHY IT TAKES SO LONG NOW

BY MAL

& NEIL



Many people have asked why The Beatles were able to make their first LP, *Please, Please Me* in one day, while their latest one has taken so long to record. There are many factors involved. Before they started *Please, Please Me*, The Beatles had already recorded four of the numbers and re-

leased them as their first two singles—"Love Me Do", "P.S. I Love You", "Please, Please Me" and "Ask Me Why". So they had to add only 10 more tracks to make up a 14-track LP programme.

ALL DAY SESSION

They started work in the studio at 10.30 a.m. and went right through until

11.00 p.m. the same night, which meant that just around an hour was spent on each song, with a couple of breaks to eat.

Why was it possible to complete the whole production so quickly? The main reason was that they had featured all the numbers in their stage act during the previous year. All the arrangements had been worked out to their satisfaction over the months. All the changes had been

discussed and worked out long before The Beatles arrived at EMI to make the album.

Today it's very different. They arrive for a session with only a basic song melody. Between them they build up the arrangement and record parts of it as they go along. This involves a lot of trial and error but, eventually, a basic backing track is recorded—that is the first of several accompaniment recordings put onto one track of tape. Additional instrumental sounds can be added at a later stage, using one of the other available tape tracks for each extra set of sounds, until the backing, the accompaniment, is complete.

LESS COMPLICATED

The first recordings made by The Beatles at the end of 1962 and the early part of 1963 were very much less complicated in every way. But, even if we ignore that side of the matter, it's clear that a backing track (or series of backing tracks) once recorded would be kept and used on the final disc since all the details had been worked out before the session and each of The Beatles was already used to playing the number just that particular way on concerts and club dates.

In 1967 there's every chance that a complex build-up of backing tracks might be scrapped and a totally fresh set of ideas worked out. Not necessarily the same day. Everyone can go home, have a new think about what was

done at the previous night's session and come back to the studio the next day with a lot of different feelings about the best way in which a new song should be presented.

RE-THINKS

I've known anything up to three or four re-thinks to take place over the recording of one title. In the case of "Strawberry Fields Forever" two backing tracks, each in a different key and tempo, were blended together to form the accompaniment you've heard on the finished record. At first The Beatles were taking this at a slower speed. Then they listened to John's point that it should be handled a bit faster. But the faster recording just didn't work because the special atmosphere of the earlier, slow version (a feeling of nostalgia I suppose you could call it) was being lost. So, in the end, George Martin helped to mix the slow and the slightly faster tracks, speeding up one tape and letting the other run a bit slow until a common tempo and common key had been found. The combination worked well, but days and days had been spent achieving the finished result.

MORE KNOWLEDGE

Obviously The Beatles have a much broader knowledge of recording techniques and equipment than they had when we made *Please, Please Me*. They are able to give fairly precise instructions to the recording engineer, telling him just

what they want him to do with their voices, guitars, drums and so on. When *Please, Please Me* was produced they had to rely entirely upon the advice of George Martin and his recording engineer because they had no idea what settings on the microphones, tone controls and so forth would bring out the sounds they were after.

A "take" for the first LP would consist of voices and instruments. Further takes on other tracks of the same tape would add simple things like tambourines or maracas. Sometimes there'd be a second voice track—as in "A Taste Of Honey" where they wanted to create a duet effect by superimposing a second voice on the original singing.

SESSION MEN

For their first 1967 LP all sorts of extra superimposing has been involved. Session musicians—expert instrumentalists hired for a specific session—are required from time to time when The Beatles decide they'd like to hear a trumpet, a French horn, a special Indian instrument or even a bank of violins on a particular recording. Sometimes just three or four men are brought in. But for one song on the new album a complete orchestra of over 40 musicians was hired for three hours.

It's a fairly lengthy business because session musicians have to be booked in advance and on more than one occasion when George

Martin or The Beatles have named one known solo player it's been a matter of agreeing a day and time when that particular instrumentalist can make himself available.

When there's an orchestra involved, music parts have to be scored. For this George Martin is invaluable since none of The Beatles write music. He has to translate their ideas—described to him by voice or piano or guitar—into musical symbols which a violinist or a trumpet player can play. Perhaps Paul and John will use the piano to play the tune they want. George Martin writes down each individual note, a task which requires much time and patience.

TIME-SPENDING

On other occasions when just a few session men are brought in, they can take direct verbal instructions instead of waiting for scored parts to be prepared. This can lead to time-spending when Paul or John just cannot explain satisfactorily the exact effects required from a musician. Indeed I've known them to book a fresh set of men for another day when it has become clear that they aren't getting anywhere with the musicians brought in.

Six of the songs on *Please, Please Me* had been composed by other people and recorded. This simplified matters a lot in that The Beatles could use existing arrangements. Now they originate everything them-

selves and copying isn't good enough.

The equipment The Beatles had for their first sessions consisted of two small Vox amps belonging to John and George, a quad amp and a large bass cabinet (which looked like a coffin) for Paul plus a Premier drum kit for Ringo. Paul's stuff had been made for him by someone from another Liverpool group, The Big Three. The Three had to be Big to carry their huge speakers! Ultimately Paul wasn't allowed to use that gear for recording because it made a constant humming noise which was picked up by the studio mikes. So EMI lent him one of theirs—we still have it in storage and, with some modifications, it might be possible to use that equipment now. Otherwise the only extra instruments were things like tambourines.

Today we have much more modern equipment—the amplifiers have built-in reverberation and even distortion, a far cry from the clean sound used on *Please, Please Me*. Nowadays distortion can be incorporated successfully into a complete instrumental sound effect. And who would have thought that playing a backing track BACKWARDS would be not only acceptable but well worth experimenting with!

MORE INSTRUMENTS

As well as making use of technical progress, The Beatles play far more instruments. The total count at the

moment is fourteen guitars, a tambura, one sitar, a two-manual Vox organ and Ringo's Ludwig kit. Plus various pianos and organs which EMI make available at sessions. A formidable array when Mal lays everything out for the start of another night's work around seven or eight in the evening.

MORE DRUMS

Even Ringo's kit is less basic now. He uses calfskin and plastic heads and has a battery of mikes to give his drumming a fuller, richer sound. In this way parts of the drum kit can be recorded loudly and other parts softly even if Ringo hits everything with the same force.

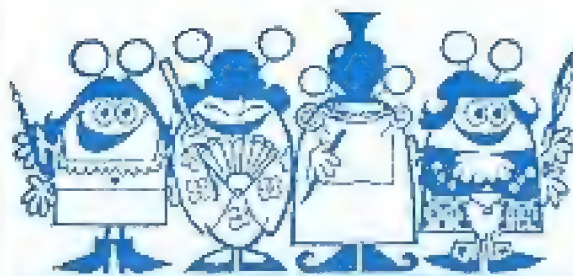
The one thing which has not altered since *Please, Please Me* days is the studio itself—No. 2 Studio at EMI. The atmosphere is much more relaxed because we are so familiar with the place, the staff, the control room, in fact everything about it.

ONE PER WEEK

Today The Beatles can take ten times longer to make one new recording than it took to complete the entire *Please, Please Me* album. No wonder it sounds a bit funny to us when we meet up with some other group in a club after a session and they ask "Did you do any good ones at the session tonight?". It would be closer to fact if they asked "Did you do A GOOD ONE THIS WEEK?"!

Here is Mal actually writing part of this feature while John keeps a beady eye on the proceedings over his tea cup.





BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Per Werthen (14), Box 20, Habo, Sweden, wants p.p. in London Gt.

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Judith Fisher (16), Marsh House, Great Dalby, Melton Mowbray, Leics., wants boy p.p.









LETTERS from Beatle PEOPLE

Dear Johnny,

I'd really love it if you would publish this letter somewhere in "Beatles Book". I'd like to tell the British readers the exact truth about the "Beatle Rumors" stateside.

First off, one of our local disc-jockeys ran an editorial on the radio saying that the Beatles were through and that for them the "Hard days Nite" was over because they were fed up with giving all their money to the "taxman". Also other nasty cracks like that. But when the new record "Penny Lane" came out, it was nothing but "I Love the Beatles" and "that's the Fabulous Beatles". Kind of Hippocritical, eh wot?

Now, some of the local mags are beginning to write the Beatles off as "has-beens". I think it's pretty disgusting because the Beatles are grown men and have every right to do as they damn well please! (If you'll pardon my French).

Lately though, it's been fairly quiet on the front. I'd like to know exactly what the boys think of all this rubbish Johnny. Thanks a lot!

By the way, any Beatle People who want to write to me about any happenings at all over New York City way, feel free to do so at my address below.

Luff to all my British Pals,
Carla Lichty,
2725, Wendell Lane,
Yorktown Heights,
New York, U.S.A.

Dear John,

Here I am again, your Number One fan from the States. Naturally, I was very distressed to learn that you already had a qualified housekeeper, and therefore would not require my services for your birthday. Crestfallen and defective, I went to London anyway. You weren't at home, but I did see Kentwood, and it's lovely.

Howsunnever, I have now prepared myself to aid you in yet another field, I knew you'd be SO pleased, but—my goodness, John—do contain yourself for a moment while I explain.

Like most of your fans, I was shocked to learn that you'd cut your beautiful hair (even though you looked completely devastating). I knew, of course, that it would grow out again, but I hadn't realized before how attached I was to those long locks (not to mention how attached I was to what *they* were attached to). To make a long story short (sorry 'bout that), I enrolled myself in a hair-care course! The purpose, of course,

being to aid you in your transition from short to long again (and to continue indefinitely thereafter).

I can now qualify as an expert hair brusher, hair comb, hair washer—and even hair setter. I come equipped with all the necessary accessories, won't run up the electric bill, and this time I CAN offer trading stamps. I work equally well at any time of the day or night, and fold into a handy case for travelling. Also, I have perfected my coloring and can change hue to go with any decor. (I look especially elegant in black Rolls Royces.)

WELL, I can imagine how truly *thrilled* you are by this unique offer. But please hurry and tell me when I can begin. I can't hold out much longer against the Caped Crusader—he's MAD with jealousy!

Your Loving Collapsible Fan,
Judy Johnson,
1009, Pinckney Road,
Howell, Michigan 44883,
U.S.A.

John replies:

Go on, give in to Batman he deserves you more than I do.

Dear Beatles,

What can we say? "Penny Lane"/"Strawberry Fields Forever" is simply FANTASTIC!! repeat FANTASTIC!! We would like to congratulate all those who have helped in making this record the best yet. It is absolutely BRILLIANT and we are not exaggerating. Beatles, you get better with each song you write!

Well done lads (you're still the world's greatest)

Love and kisses,
Jan and Sue.
XXXX
31, Brabyns Road,
Hyde, Cheshire.

P.S. You were bonny babies too!

Dear Ringo,

Please can you tell me who does the drumming in Strawberry Fields Forever? Yesterday, on Radio London I heard Kenny Everett say that he doesn't think it's you, because the drumming is good and you're not quite up to that standard. He said you can only do plonk-biff stuff (like in Penny Lane).

K.E. used to be my rave D.J. but now I'm going to change to Tony Blackburn.

Please give a great big plonker to yourself and the others from me.

Love to you all (esp. Paul, Ringo, John, George)

Kirsten Chapman, (age 13)

3, Una Road,

Bowers Gifford,

Basildon, Essex.

Ringo replies:

Thanks for the plonkers Kirsten. Yes, I did do all the drumming on "Strawberry Fields".

Dear Johnny,

Please could you answer a question for me. Who are the babies on the special cover of The Beatles latest record? Is it Julian and Zak?

Yours sincerely,

Sue Jones (17)

Lower Rough Way Cottage,

Dunks Green,

Nr. Tonbridge, Kent

P.S. Thanks Johnny.

Johnny Beat replies:

See page 29 in the last issue Sue,

To Ringo and J, P, G,

I don't spose you'll ever get this letter so I shall not bother to write any more.

P.S. No, seriously fellers I think Penny Lane is your Best Single since Eleanor Rigby even if it is the only one. RINGO, I noticed in the last edition of the BEATLES Book no-one asked you any questions, so I shall now ask the 2½ million halfpenny question, Why did no-one ask you any questions, PLEASE, Can I have an answer or I shall catch the next, No. 9 Camel Train to outer Mongolia and enroll in the Camel Corps. Even if it is as the camel, and spend the rest of my life walking round with the hump or end up in a tin of curried camel meat. Well I must close now and good luck, with your Needle Boys.

A fan forever,

Tommy Wright,

23, Fuller Avenue,

Corsham, Wiltshire.

Ringo replies:

I'm not going to answer your question Tommy because I think you're going to enjoy the Camel Corps in Outer Mongolia.

Dear Beatles (Especially Paul),

I've got an idea, why don't you all get together and design a new BEATLES wall paper seeing I am soon going to have my room decorated and I would like wall paper with you on it Oh and by the way I think your moustaches are great. That's it: wallpaper with your fabulous moustaches on it.

Lots and lots of love to you all.

Good bye

Barbara Gaba

XXXX

160, Faringdon Avenue,

Harold Hill, Romford,

Essex.

Dear John,

I read in a newspaper recently that there is a children's home called Strawberry Fields. Has this any connection with Strawberry Fields Forever?

I like Penny Lane, it's fantastic.

Give my regards to George, Paul, and Ringo.

Yours faithfully,

Janice Higgs,

46, Irvine Road,

Leamore,

Walsall, Staffs.

P.S.—I like all of you in moustaches. They look very distinguished!

John replies:

They've both got the same name.

Dear Johnny,

I'm looking for someone who would be willing to sell their first twelve issues of their Beatle Monthly Books (August 1963—July 1964). If you know of anyone or of any person who could help me, please write me.

The same idea applies for anyone willing to sell their Christmas Records from the last three years. Anything that applies to the Beatles, I'll gladly purchase.

Hope to be hearing from you soon.

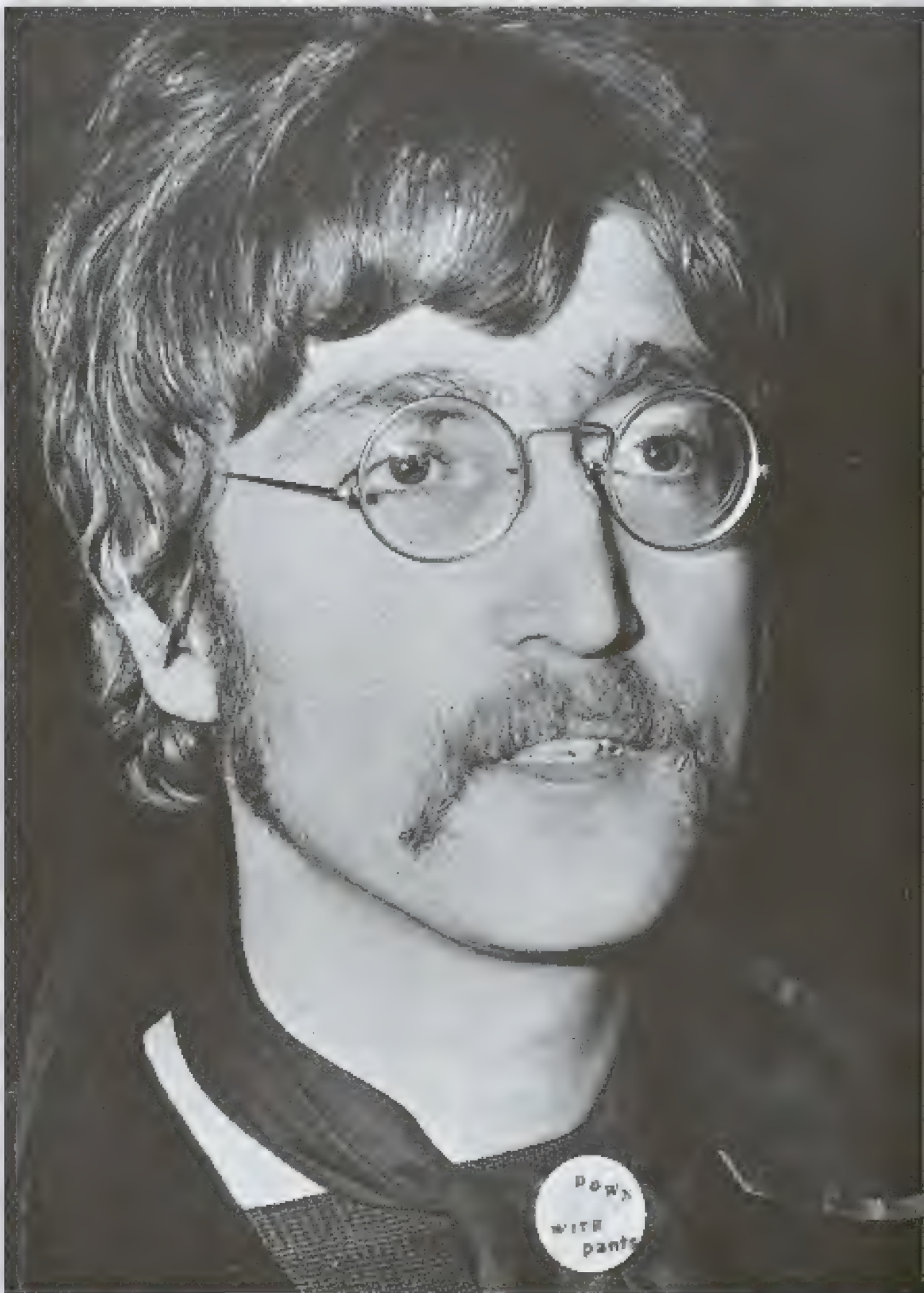
Charlene Degroff,

10 Wilbur Street,

Amsterdam, N.Y.,

U.S.A. 12010







by Billy Shepherd and Johnny Dean

Remember all the recent adjectives commending "Penny Lane" and "Strawberry Fields Forever" . . . the latest Beatle titles, hailed as being "further steps forward in pop music"? Well, go back a couple of years, to April of 1965, and you find the critics were similarly excited about "Ticket To Ride". Repeat the praises for virtually each Beatle single and you realise just how enormous is their contribution to lifting the standards of pop-on-disc.

COUNTRY FEEL

Let's stick with "Ticket To Ride". Why did the critics, apart from the fans, dig it so strongly? There was the tempo, slower (John reckoned) than any other 'A' side they'd done. There was a curious "country feel" to it. There was the compelling logic about the lyrics—and John's tremendously assertive way of handling them. There was a lead guitar break that had even the most cynical of session musicians raving about it. And there was the whole basic idea of the song . . . miles away from the "true and blue" and "moon and June" routine gear that was stifling the charts.

Same goes for now, doesn't it? You can't predict a Beatle song or the idea behind it. Unless you believe the Beatle-knocker who said that following "Penny Lane" the four-some would steadily work through the Liverpool street directory for titles!

But all through the Beatles' reign at the top you can't please every critic every time. The 'B' side of "Ticket" was "Yes It Is". One critic: "A beautiful slow ballad in 'This Boy' vein but with more soul". Another critic, reviewing on the very same day: "May I slam the 'B' side? It is naughty and dull and they should be ashamed of themselves writing such diabolical words." Pay your money and take your choice. But the 'A' sides, then as now, command a mixture of respect and awe.

We've mentioned it before in reporting a new Beatle single release but, without excuse, we mention it again. Main question asked the

boys about "Ticket To Ride" was: "Do you Think It Will Go Straight To Number One?" With commendable restraint, John used to say: "We just can't be certain—and we'd never take it for granted. Any record, no matter who it is by, is not BOUND to make the top first go."

But everybody with a television programme insisted the boys make an appearance. They turned up on the Eamon Andrews' show, to talk with guests like Wolf Mankowitz; they were chatted up by Cathy McGowan on "Ready Steady Go". Paul and Ringo took the opportunity to get away for a short holiday, but John and George were cropping up through the month on all sorts of radio and TV spots. And that advance order was over 300,000, which meant action stations twenty-four hours a day at EMI's pressing plant.

The film? Well, as the final touches were put to it, more and more journalists were invited to see what it was all about. There was the specially constructed flat in which the boys' "lived", film-wise—remember the Coke machine, the massive electric organ, the patch of grass at the foot of George's bed? More often than not, Ringo was missing from the off-set scene. Truth was he'd gone a bit potty on playing chess and carted road manager Neil Aspinall off for a quiet game whenever he could. Ringo was a late starter at chess . . . but he soon reached a commendably high standard.

Paul and John, reading the pop papers in that April of two years ago, were upset by only one thing. That the Tamla-Motown tour

of Britain, featuring great old Beatle favourites like the Supremes etc., had proved a disastrous flop. The boys KNEW these artistes to be super-professionals, polished and key musicians, yet the public didn't want to know. Now, of course, things have changed. Tamla is BIG business, both on records and for personal appearances. Another case of the Beatles being miles ahead of general public opinion. What the Beatles think today, the rest of the world (near enough) thinks tomorrow!

And here's another milestone, which came up about mid-way through that April of 1965. . . .

THIRD ANNIVERSARY

Nems Enterprises, the outfit headed by the indefatigable Brian Epstein, celebrated its third anniversary. It had started with his complete belief in the Beatles, way back in 1962, but had created other sensations via Gerry and the Pacemakers, Cilla Black, Billy J. Kramer, the Dakotas, Sounds Incorporated, the Fourmost.

All had made it. He'd just signed the Silkie, a folksey group. There were few failures, but there's no need to go into them. We asked Brian what he looked for in the future. He said: "More and more hits. And I hope one day I can get the Beatles to write a musical so I can stage it at the Saville Theatre, which I've just bought." The Beatles haven't come up with that musical yet . . . but no-one can say they haven't (a) thought about it and (b) got a lot of brilliant ideas for when they can find time to really settle down to the job.

And there was a memorable trip from the studios with John Lennon, in that famous all-black Rolls Royce of his. It would have made a scene for a movie any day . . . John more or less lying there, using his feet to control the electrically operated windows. Handing round the ciggies, handing out compliments about up-coming groups like the Who and the Yardbirds but feeling that they didn't make the most of themselves on records.

But whenever we've talked to John one thing has remained constant. He respects pop music, when it is well done, but he

Looks like George Martin, John and George are recording a commercial for the Tea Set.





Paul reads out a set of lyrics he has just written, to Mal and John.

worries about being IN pop holding him back from properly maturing as an entertainer. Even two years ago, he was leaning to films as his strongest form of artistic expression. He was put down by a lot of the corniness in the charts then, as now. But every so often a record turned up which re-lit, re-kindled his enthusiasm for pop music. He felt, in 1965, that there was a lot to commend folk music, mainly through the Dylan influence. But he owned up that it took him a very long time to work out all the words of songs like "Subterranean Homesick Blues".

And in between times John delivered some telling comments on how he actually feared the idea of growing old. The idea of someone asking him how old he was and having to say "Fifty" made him most dejected. He just couldn't imagine a grey-haired Beatle!

It was during April, 1965, that the title "Help!" was given to the new film and it was revealed that that would be the title of the

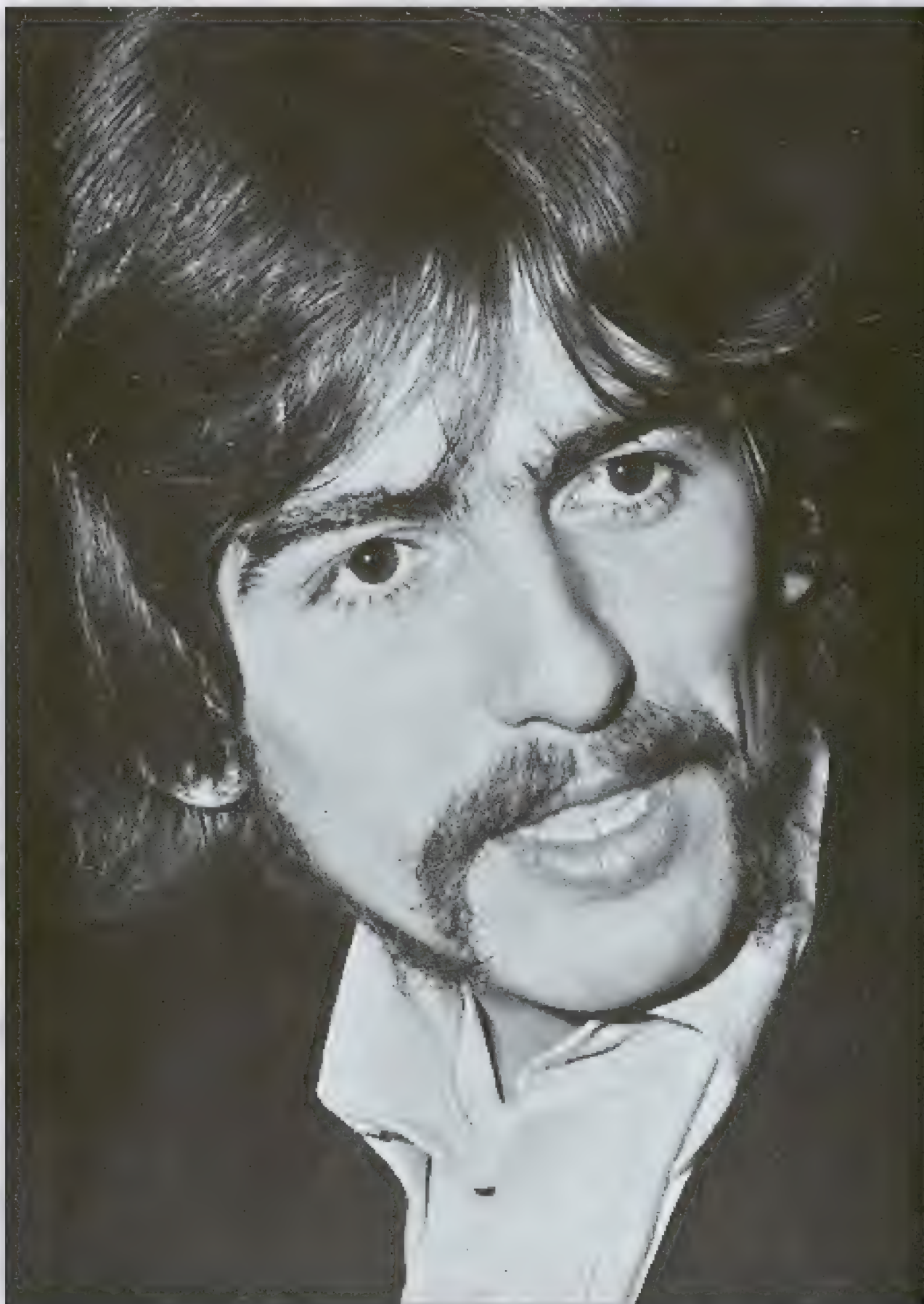
next single, due out a couple of weeks before the film was premiered in London (in July). And the main personal appearance this month was at the NME "Pollwinners' Concert" when the boys closed the show with a truly fantastic performance, incorporating: "I Feel Fine", "She's A Woman", "Baby's In Black", "Ticket To Ride", "Long Tall Sally"—the boys dressed in brand-new gear of light-brown Army-style jackets (again ahead of the current trend) and black, trousers.

And while a multi-million tour of America was being finalised, including the Shea Stadium in New York, the boys heard they'd won a Grammy Award in America for "Hard Day's Night"—adjudged the best performance by a vocal group over the previous year. It was, when April 1965 came to an end, the situation as per usual . . . the Beatles on top of everything.

But May had it's own surprises . . . we'll tell you about them next month.









GOOD DAY SUNSHINE

Written and Composed by **JOHN LENNON**
and **PAUL McCARTNEY**

Good day sunshine,
Good day sunshine,
Good day sunshine.

I need to laugh,
and when the sun is out,
I've got something I can laugh about.
I feel good in a special way,
I'm in love and it's a sunny day.

Good day sunshine . . . etc.

We take a walk,
the sun is shining down,
burns my feet as they touch the ground.

Good day sunshine . . . etc.

And then we lie,
beneath a shady tree
I love her and she's loving me,
She feels good,
She knows she's looking fine,
I'm so proud to know that she is mine.

Good day sunshine,
Good day sunshine,
Good day sunshine,
Good day sunshine,
Good day sunshine.
Repeat till fade.

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Ltd., 71-75 New Oxford Street, London, W.C.1.*







BEATLE NEWS

What do you think?

Success! It's not at the top.

The Beatles have done it at last. They have produced a record so good that, after three weeks in the charts, it has managed to avoid the infamy of being plugged as Top of the Pops.

This is indeed an accolade.

For years the Beatles have been dogged by instant success, by having their records hailed as "great" even before they reached the shops.

The group can now consider that they have arrived in the quality field.

"Penny Lane" is probably the second best song (after "And I Love Her") that Lennon and McCartney have ever written.

The bit above, which was written by Mike Nevard, appeared in the Sun on Tuesday, March 7th. It certainly is a bit of different thinking about the Beatles. But, what do you think? Write to Johnny Dean, telling him whether you agree with Mike Nevard or not and give your reasons.

NO BEARDS

The photographs in this issue of the Beatles Book are the most recent photographs taken of the boys. As you know, George grew a beard but he decided to shave it off just before we photographed him in the recording studios.

PENNY LANE SIGN FOR SALE

The Liverpool police have been having a lot of trouble ever since the Beatles latest single was released, chasing people who have stolen "Penny Lane" road signs from the street of that name in Liverpool. One was actually offered for sale in the personal column of the Sunday Times. The advertiser requested offers, pointing out that soon it would be priceless.

Left: Three friends join the Beatles in the recording box. That's American folk singer Shawn Phillips at the back, an unidentified friend in front of him, and the man with the flat, black, wide-brimmed hat, is Byrd, Dave Crosby.

Beatles Museum

Ringo has been building up a complete record of everything the Beatles have done for some time now. It contains special recordings of almost every television appearance the group has ever made, all records they have had released over the past four and a half years, not only in this country, but also hundreds from overseas, plus thousands of photographs and press cuttings. He's also collected thousands of feet of cine film of many of their overseas tours.



Hasn't Patty changed? Gone is the long, straight, blonde hair for which she was famous. When she popped into the studio recently to spend some time with George while he was recording, she was dressed in blue jeans, leather jerkin, and her long hair had been cropped much shorter, as you can see above.





TENTH BEATLES BOOK COMPETITION

FIVE CRISP £10 NOTES TO BE WON

**THINK UP FOUR BADGE SLOGANS
ONE FOR EACH OF THE BEATLES**

The Beatles are often seen wearing badges these days, which have been sent to them by fans. For the Tenth Beatles Book Competition we want you to think up four slogans, one each for John, Paul, George and Ringo.

TO ENTER:

1. Write the names of the four Beatles, John, Paul, George and Ringo, on a postcard and opposite each name write the slogan which you think is most suitable to go on a badge worn by that particular Beatle.
2. Print your name and address, in block capitals, underneath your four slogans.
3. You may send in any number of entries.
4. None of the entries will be returned.
5. The five winners, each of whom will receive £10, will be announced in Beatles Book No. 47.
6. Your entry should be sent to the Beatles Book, 36-38 Westbourne Grove, London, W.2, to arrive not later than May 10th.

The

Beatles

BOOK

No. 45

APR.
1967

